UNIVERSITY OF RICHMOND MUSEUMS

JOEL AND LILA HARNETT MUSEUM OF ART
JOEL AND LILA HARNETT PRINT STUDY CENTER
LORA ROBINS GALLERY OF DESIGN FROM NATURE

SPRING SEMESTER 2020
Welcome!

Welcome to the University of Richmond Museums. We hope you enjoy looking through our newsletter to see what we are presenting in the museums this spring semester. Plan to attend our events and programs, visit the permanent installations, and see our exciting exhibitions in the three museums that comprise the University Museums.

The new year brings a full menu of exhibitions and related events and programming. The next few pages focus on academic and community engagement and student involvement followed by our programs and exhibitions.

The photograph to the left shows one of the amethyst minerals from our collection on loan to the Virginia Museum of Fine Arts and part of their traveling exhibition Magnificent Jewels of Jean Schlumberger on view at the National Museum of Qatar in Doha (October 15 to January 15). The University Museums loaned a group of minerals that are included in the installation, and we are thrilled to be part of the exhibition.

Don't miss seeing both our continuing and new exhibitions that complete our 2019-2020 academic year. We look forward to seeing you and your friends at each of the museums on the University of Richmond campus.

Richard Waller
Executive Director
University of Richmond Museums

Exhibition Travels to Richmond City Hall
Growing Up in Civil Rights Richmond: A Community Remembers

The exhibition Growing Up in Civil Rights Richmond: A Community Remembers was on view last fall (9/24-12/30) on the first floor of Richmond’s City Hall, continuing to engage more audiences with the stories and activism of local citizens during the Civil Rights era.

This project has been funded in part with a grant from Virginia Humanities.

NEW! MUSEUM IN A BOX

A version of the exhibition will travel, starting in late Spring, as a MUSEUM IN A BOX. Local schools and community groups will be able to borrow this resource which retells the stories presented in the original exhibition. Currently being designed by Delano Creative, thanks to funding in part with a grant from Virginia Humanities, this MUSEUM IN A BOX contains portraits, excerpts, and extensive additional materials including relevant links to K-12 Virginia Standards of Learning (SOL) and in-classroom and discussion activities.

This BOX is one of several offered by the Museums to bring exhibitions and collections to classrooms around the commonwealth. They are free to borrow and are lent to school educators as well as libraries, civic groups, and churches. For more information or to reserve, contact Martha Wright, mwright3@richmond.edu

This amethyst from our collection is part of a group of more than thirty mineral specimens loaned to the VMFA for inclusion in the Schlumberger exhibition on view at the National Museum of Qatar in Doha. The photograph was taken by Dr. Monroe E. Harris, Jr., President of the Board of Trustees, VMFA, when he visited the exhibition in Doha.

Engaging Students, Alumni, & Community in Research & Creativity in the Museums

Kate Wiley, ’20, on Conference Experience

Kate Wiley, ’20, art history major, was the 2019 Harnett Summer Research Fellow, and she reflects on her experience presenting at a regional museum conference.

“In the early weeks of my Harnett Fellowship, Richard Waller encouraged me to apply to present in the Student Work in Museums (SWiM) program at the Southeastern Museums Conference (SEMC). I was accepted to present on my use of Google Slides to create an interactive feature for the Satire and Social Criticism: Prints by William Hogarth from the Collection exhibition that I had curated. I travelled to Charleston, NC, in October and had the opportunity to share my work with museum professionals alongside four other undergraduate and graduate students. While at the conference, I attended sessions and networking events, and explored The Gibbes Museum of Art. After my presentation, I was able to talk to museum professionals who were excited about my project and discuss technology in museums.”

Carmen Hermo, ’07, on Harnett Biennial

Carmen Hermo, ’07, art history and English double major, was the 2006 Harnett Summer Research Fellow, and is now Associate Curator, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum. Reflecting on jurying our most recent Harnett Biennial, she wrote:

“The submission pool of 365 works by 134 artists was extremely strong, and despite the digital conveyance of the proposals, the submissions rang with visual power, social content, or personal vision — and some of the most powerful work navigated all three.”

Asked about challenges facing museums today, Carmen stated:

“Passion and vision go a long way, but it would be transformative if artists and art spaces were supported on a larger scale. It is important that spaces like the Harnett Museum of Art exist and enrich communities, from college students to city neighbors to a national and global conversation.”

Staff News: Elizabeth Schlatter is New CAA President

N. Elizabeth Schlatter, Deputy Director and Curator of Exhibitions, University of Richmond Museums, was named the new president of the College Art Association (CAA) Board of Directors. CAA is a learned society formed in 1911 and focused on promoting scholarship and teaching in the visual arts and design. When asked to discuss the importance of her new leadership position in the organization, she commented:

“CAA has supported the study and practice of visual art for over a century and is continuously engaged in making the arts meaningful to all segments of society and especially within higher education. Connecting CAA’s advocacy for the arts with our engagement with students at University of Richmond builds upon our thriving community, which is visible in the recent and fantastic facility upgrades, impressive faculty accomplishments and new hires, and our student, staff, and alumni achievements.”

Martha Wright & Yayun Deng, ’20, Develop Art & Empathy Portfolios from the Collection

The portfolios of prints from the collection of the Harnett Print Study Center are evocative of thematic issues that people face today, such as gender, race, leadership, and migration, to name a few. The portfolios provide a space for conversation for viewers to ask questions, listen to different viewpoints, and encourage collaborative steps towards inclusivity.

Yayun Deng, ’20, art history and anthropology double major, is a 2019-2020 Education Assistant, University Museums. She is working with Martha Wright, Assistant Curator of Academic and Public Engagement, University Museums, on researching the artists, writing visual analyses, and developing interpretive questions for groups to consider during their visits to the University Museums. Deng states, “This project gives me a perspective on how museum education functions, and how the permanent collection can be incorporated into new programs bridging communities over important themes. This helps me gain experience as I hope to work in museums in the future.”

Students Enjoying the Museums

Students Enjoying the Museums

Spring Meet @ Dates
Feb. 20, Lora Robins Gallery, Boatwright
April 16, Harnett Museum of Art, Modlin Center
5 to 6 p.m. Student ID required!

MEET @ THE MUSEUM is a FREE, casual event specifically for University of Richmond students. Students enjoy mingling with friends over festive beverages and tasty hors d’oeuvres while browsing the galleries of the museums. A great opportunity to unwind after classes, meet new friends, network, and discover the University Museums.

UNIVERSITY MUSEUMS OPEN SUNDAY THROUGH FRIDAY, 1 TO 5 P.M.
University Museums programs this semester take place on the campus of the University of Richmond and are free and open to the public (unless otherwise noted).

Wednesday, January 15, 6 to 8 p.m.
6 p.m., Lecture, Camp Concert Hall, Modlin Center for the Arts
“Forgotten but not Lost: The German Expressionist Fritz Ascher (1893-1970)”
Rachel Stern, Director, Fritz Ascher Society, and curator of the exhibition
7 to 8 p.m., Reception and preview of the exhibition Fritz Ascher: Expressionist, Harnett Museum of Art, University Museums

Thursday, January 16, 1:30 to 2:15 p.m.
Curator’s Walk-Through, Harnett Museum of Art, Modlin Center for the Arts
Rachel Stern, Director, Fritz Ascher Society, and curator of the exhibition
In conjunction with the exhibition Fritz Ascher: Expressionist

Monday, January 20, 11:30 a.m. to 5:30 p.m.
Martin Luther King, Jr. Day
MLK Commemoration with hands-on children’s activities in the Booth Lobby, Modlin Center, and exhibition Fritz Ascher: Expressionist in the Harnett Museum of Art, University Museums
3 p.m., Commemoration Celebration, Camp Concert Hall, Modlin Center for the Arts
For more information, visit commonground.richmond.edu

Sunday, February 9, 2 to 3 p.m.
Collection Talk and Tea Reception, Lora Robins Gallery, University Museums
“Fantastical Creatures on Court Robes: Political Symbolism in Late Qing Dynasty Textiles”
Junru Zhou, ’21, art history and mathematics double major, 2019-2020 Curatorial Assistant, University Museums
In conjunction with the Annual ChinaFest, for details visit theROSEgroup.org

Rank Badge (Buzi) with Qilin (detail), China, Qing Dynasty (1644-1911), circa late nineteenth century-early twentieth century, silk thread embroidery with gold metallic thread, 12 1/8 x 12 1/4 inches, Lora Robins Gallery of Design from Nature, University of Richmond Museums, Gift in memory of David June Carver, Jr. (1916-1948), R1960.01.39 © University of Richmond Museums, photograph by Taylor Dabney

Sunday, February 23, 2 to 4 p.m.
Collection Highlight: New Film on Julius J. Lankes
Film screening, Westhampton Center Living Room
Event is free, but registration required, call Heather Campbell, Curator of Museum Programs, 287-6324, or email hcampbel@richmond.edu

Wednesday, Feb. 26, 6 to 9 p.m.
University Museums and Modlin Arts present
GREAT ART ON SCREEN: The Prado Museum: A Collection of Wonders
A cinematic journey through one of the world’s greatest museums
6 to 7 p.m., Harnett Museum of Art will be open prior to the screening
7 p.m., Film screening, Camp Concert Hall, Modlin Center (paid tickets required for film), for information modlin.richmond.edu
Sunday, March 1, 2 to 4 p.m.
Workshop, Lora Robins Gallery, University Museums
“Sharing Recipes and Stories: An Interactive Workshop”
Bring a copy of one of your favorite recipes or a description of one of your favorite foods to the workshop, where we will engage in one-on-one discussions, sharing personal stories as to how and why food is an important part of our lives, families, and cultures. Participants will make collages and other fun creations inspired by the conversations. All supplies provided. Free, but registration required. Call Heather Campbell, Curator of Museum Programs, 804-287-6324, or email hcampbel@richmond.edu
In conjunction with the exhibition Museum Studies Seminar Exhibition

Tuesday, March 3, 6 to 7 p.m.
Department of Art and Art History Lecture Series
Lecture, Keller Critique Room K203, Visual Arts Building, Modlin Center for the Arts
“Christian River: Egypt, Nubia, and Ethiopia Since Late Antiquity”
Giovanni Ruffini, Professor of Classical Studies, Department of History, and Director of the Classical Studies Program, Fairfield University
For more information, go to art.richmond.edu

Sunday, March 22, 2 to 2:45 p.m.
Curator’s Talk, Harnett Museum of Art, University Museums
“Easter Eggs: Hogarth’s Hidden References, Part 2”
Kate Wiley, ’20, art history major, 2019 Harnett Summer Research Fellow, 2019-2020 Curatorial Assistant, University Museums, and curator of the exhibition
In conjunction with the exhibition Satire & Social Criticism: Prints by William Hogarth from the Collection

Thursday, March 26, 6 to 7 p.m.
Department of Art and Art History Lecture Series
Lecture, Keller Critique Room K203, Visual Arts Building, Modlin Center for the Arts
Rose Salseda, Assistant Professor of Art and Art History, Stanford University
For more information, go to art.richmond.edu

Friday, March 27, 4 to 6 p.m.
NCECA 2020 Conference “Multi(VA)lent: Clay, Mindfulness, Memory”
Special Reception, Lora Robins Gallery, University Museums
Museum will be open for the conference participants and the general public is welcome. In conjunction with the National Council on Education for the Ceramic Arts’ 54th Annual Conference, held in Richmond March 25-28, for more details, go to nceca.net

Saturday, March 28, 1 to 5 p.m.
NCECA 2020 Conference “Multi(VA)lent: Clay, Mindfulness, Memory”
Special open hours, Lora Robins Gallery, University Museums
Museum will be open for the conference participants and the general public is welcome.

MUSEUMS.RICHMOND.EDU
Across Time & Cultures: Ceramic Vessels from the Collection

LORA ROBINS GALLERY
THROUGH MAY 1, 2020

For more than 25,000 years, humans have shaped, decorated, and fired clay, and vessels are a universal theme in ceramic traditions. Looking across time, global locations, and cultures, the exhibition features a selection of more than forty objects from the collection of the museum to highlight the remarkable universality of ceramic vessels, ranging from an ancient Greek vase made circa 550 B.C.E. to sculptural vases made by a contemporary Japanese artist, from Native American and pre-Columbian bowls to nineteenth-century British and American pitchers and vases, from Oceanic vessels to late Qing Dynasty Chinese porcelains.

“Ceramics have been an all-cultures, all-the-time phenomenon for thousands of years,” wrote New York Times art critic Roberta Smith in 2002. “The continuity of the medium stems also from the slow but steady development of different clay bodies, of slips and glazes, of the potter’s wheel, of stamping and molding techniques.” She goes on to emphasize, “It encompasses social habits, myths and religious beliefs, and economies of both local industry and foreign trade, as well as the impulse to decorate and depict the world.”

Organized by the University of Richmond Museums, the exhibition was curated by Richard Waller, Executive Director, University Museums.

Continuum: Contemporary Ceramics in Historical Context

LORA ROBINS GALLERY
THROUGH MAY 1, 2020

Featuring the work of seven contemporary Virginia potters, the exhibition juxtaposes their newly-created objects with historical works from the museum’s extensive ceramics collection highlighting the continuum of clay traditions that go back more than 25,000 years. The exhibition is an exploration of continuing themes and traditions evident in contemporary ceramics. Participating artists are Stephen Addiss, Cricket Edmonson, Randy Edmonson, Steven Glass, John Jessiman, Jeff Vick, and Catherine White. The artists were invited to find resonances with specific objects in the collection and to create new works for this exhibition.

Focused on a range of possible connections, such as theme, symbol, technique, shape, firing, decoration, and glazing, the exhibition emphasizes the profound continuity of ceramics throughout the centuries.

Organized by the University of Richmond Museums, the exhibition was curated by Richard Waller, Executive Director, University Museums, in collaboration with Stephen Addiss and Randy Edmonson. The exhibition is presented in conjunction with the National Council on Education for the Ceramic Arts’ 54th Annual NCECA Conference, titled Multi(VA)lent: Clay, Mindfulness, Memory, to be held in Richmond March 25-28, 2020 (for more details, go to nceca.net).

Below: Steven Glass (American, born 1952), Vessel, 2015, wheel-thrown white stoneware with slip painting and sang gam (Korean inlay technique), 15 x 9 1/2 x 10 1/2 inches, lent courtesy of the artist. © Steven Glass, photograph by Dale Quarterman

Above: Blue and White Ginger Jar (Painted Phoenix), China, Qing Dynasty (1644-1911, circa 1800-1900, porcelain with painted blue and white glazes (wood lid added later), 8 1/4 x 7 1/2 x 7 1/2 inches, Lora Robins Gallery of Design from Nature, University of Richmond Museums, Gift in memory of David June Carver, Jr. (1916-1948), R1989.06.020. © University of Richmond Museums, photograph by Taylor Dabney
"I Am In Between" Divisions of Self & Place in Art from the Harnett Print Study Center Collection

HARNETT MUSEUM OF ART, MODLIN CENTER ATRIUM, AND BOOKER HALL LOBBY

THROUGH JULY 5, 2020

Inspired by a quote from noted writer Sergio Troncoso (American, born 1961) about his life and heritage, this exhibition presents works in the collection that address divisions, ranging from physical barriers to ideological and societal limitations. The art examines various subjects to encourage viewers to consider boundaries and transformations in their own lives and experiences, touching upon topics such as race, religion, gender, migration, age, and culture.

Organized by the University of Richmond Museums, the exhibition was curated by N. Elizabeth Schlatter, Deputy Director and Curator of Exhibitions, University Museums; with Heather Campbell, Curator of Museum Programs, University Museums; and Martha Wright, Assistant Curator of Academic and Public Engagement, University Museums. Research assistance was provided by Jacqueline Yu, senior, Maggie L. Walker Governor's School, Richmond. The exhibition is made possible in part with funds from the Louis S. Booth Arts Fund.

Structure & Gesture: Abstract Prints by Jack Tworkov

HARNETT MUSEUM OF ART

THROUGH JULY 5, 2020

Jack Tworkov (American, born Poland, 1900-1982) came to prominence in the 1950s as a pivotal member of the New York School of Abstract Expressionism. In the 1960s, his painting moved towards a more geometric and structural format. He often echoed his themes in his prints as seen in these works from 1975 to 1982.

Organized by the University of Richmond Museums and curated by Richard Waller, Executive Director, University Museums, the exhibition is made possible in part with funds from the Louis S. Booth Arts Fund.

Satire & Social Criticism: Prints by William Hogarth from the Collection

HARNETT MUSEUM OF ART

THROUGH MARCH 29, 2020

PUBLIC PROGRAM, SUN. MAR. 22 (see page 8 for details)

William Hogarth's (English, 1697-1764) inclusion of London neighborhoods, portraits of the city's public figures, and popular culture references in his satirical prints gave eighteenth-century viewers the impression that the scenes were directly from everyday life. The exhibition is designed to help unravel some of the many mysteries of the artist's satire and humor.

Organized by the University of Richmond Museum, the exhibition was curated by Richard Waller, Executive Director, University Museums, and Kate Wiley, '20, art history major, 2019 Harnett Summer Research Fellow, and 2019-2020 Curatorial Assistant, University Museums. The exhibition is made possible in part with funds from the Louis S. Booth Arts Fund.
Fritz Ascher: Expressionist

HARNETT MUSEUM OF ART

JANUARY 16 TO MAY 24, 2020

PUBLIC PROGRAMS, WED. JAN. 15 & THURS. JAN. 16 (see page 6 for details)

[see website for additional programs in conjunction with the exhibition]

Fritz Ascher: Expressionist is the first retrospective of German artist Fritz Ascher (1893-1970), comprising seventy paintings and works on paper, ranging from early academic studies and figural compositions to the artist’s late colorful, mystical landscapes.

Fritz Ascher belongs to Germany’s “Lost Generation” – artists whose careers were interrupted or destroyed by the Nazi regime, and whose work was largely unrecognized. Born in Berlin in 1893, to assimilated Jewish parents, he showed interest in art at a young age and enjoyed early success. Ascher studied at the Königsberg Art Academy in 1909, at the age of 16. By 1913 he was back in Berlin, where he mingled with artists such as Ludwig Meidner, Emil Nolde, and Jakob Steinhardt, along with Max Beckmann, while developing his own Expressionist pictorial language.

An early highlight is the majestic 1915 painting “Golgotha,” a highly unusual crucifixion scene, in which the three crosses are barely visible at the top of the canvas, surrounded by bright sunlight. The main focus of the painting is the frightened spectators fleeing towards the viewer from a spear-carrying soldier on horseback.

In 1933, Adolf Hitler assumed power. Even though Ascher was baptized as a Protestant, he was considered a Jewish painter with a liberal political stance and targeted as a dissident. He could no longer produce, exhibit, or sell his art. In November 1938, during “Kristallnacht” (Night of Broken Glass), Ascher was arrested and deported to the Sachsenhausen concentration camp, later incarcerated in Potsdam Prison, then under constant surveillance and hiding from deportation to the death camps from 1942 until the war’s end in 1945. Unable to paint or draw, he turned to writing poetry. He composed numerous poems, many of which are steeped in visions of love and divinity, evoking nature as a place of refuge and a spiritual home. Many of his artworks that he had left with friends were destroyed in Allied bombings.

After the defeat of the Nazi regime, Ascher began creating art again while remaining largely withdrawn from society. Initially, he repainted some of his existing works with colorful dots and streaks in an expressive version of pointillism. Turning away from his figurative compositions of the Weimar era, he then painted vibrant and richly textured landscapes inspired by the nearby forest of Grunewald. “Setting Sun” from circa 1960 shows the artist’s renewed urgency and immediacy, using bright colors and intense brushstrokes, dramatically simplifying forms and medium.

During his lifetime, Ascher enjoyed only one retrospective exhibition which opened at Berlin’s legendary Rudolf Springer Gallery in 1969, just a few months before his death. Very little documentation and archival materials survive. Nearly all the works in the exhibition are lent by private collectors in Germany, the United States, and Canada.

Rachel Stern, curator of the exhibition and director of the Fritz Ascher Society observes: “Ascher belongs to a large group of prolific artists who were silenced by the Nazi terror regime, unable to work, exhibit, or sell their art. This exhibition explores the situation of a German Jewish artist working in the face of political oppression.”

Organized by the Fritz Ascher Society for Persecuted, Ostracized, and Banned Art, Inc., the exhibition was curated by Rachel Stern, Director of the Fritz Ascher Society. The exhibition and programs are made possible in part with funds from the Louis S. Booth Arts Fund. A catalogue, published by the Fritz Ascher Society, is available.

The exhibition is co-sponsored by Allianz Partners

UNIVERSITY MUSEUMS OPEN SUNDAY THROUGH FRIDAY, 1 TO 5 P.M.
Because of Conflict: Photographs by Peter Turnley

HARNETT PRINT STUDY CENTER
JANUARY 15 TO APRIL 24, 2020
PUBLIC PROGRAM, THU. APR. 2 (see page 9 for details)

Award-winning photographer and photojournalist Peter Turnley (American, born 1955) is known for his images of conflict, struggle, humanity, and inhumanity witnessed around the world. He has captured pivotal moments in history, such as the 1989 overthrow of the brutal, communist leader Nicolae Ceaușescu of Romania and moments of reflection, such as an American soldier on duty in Saudi Arabia, writing home for the holidays during the Gulf War in 1990. Turnley also focuses on itinerant populations, such as refugees from Middle Eastern conflicts and migrants at the U.S./Mexico border in Laredo, Texas. This exhibition of twelve photographs is accompanied by texts written by University of Richmond faculty and students in response to the imagery and based on their own scholarship and experiences.

Organized by the University of Richmond Museums, the exhibition was curated by N. Elizabeth Schlatter, Deputy Director, University Museums.

How can food be a source for creativity? How can food be a means of forming personal and collective identity as well as cross-cultural and cross-generational connections? Combining art and objects from the Museums’ permanent collection with interactive installations, this exhibition will create a place for shared connections over a subject that is as popular on Instagram as it is in family celebrations and religious histories. An assortment of artworks depicting food and gatherings, as well as cultural artifacts related to food consumption and ceremonies will be presented along with displays that feature recipes, reflections, and reminiscences about food provided by local community and campus community members and museum visitors.

Organized by the University of Richmond Museums, the exhibition was curated by students enrolled in the 2020 Museum Studies Seminar and N. Elizabeth Schlatter, Deputy Director, University Museums, and on the faculty of the Department of Art and Art History.

Annual Senior Thesis Exhibition

HARNETT MUSEUM OF ART
APRIL 17 TO MAY 1, 2020
PUBLIC PROGRAM, FRI. APRIL 17 (see page 9 for details)

Selected by the faculty of the Department of Art and Art History to participate in the thesis exhibition, graduating senior visual media and arts practice majors present their art.

The exhibition, organized by the University of Richmond Museums in collaboration with the Department of Art and Art History, was coordinated by Richard Waller, Executive Director, University Museums.
Mike Laposata, ‘20, has worked as the Collections Assistant, University Museums, since February 2017, working closely with Matthew Houle, Curator of Museum Collections, and David Hershey, Assistant Collections Manager. His research has centered on the coin collection, and he has cataloged more than 2,000 coins in the museum’s collection. His research has become the basis for an online exhibition. Mike describes the project and exhibition (see facing page) as follows:

“This semester I have been very fortunate to craft my own exhibition focusing on two of my interests: Medieval history and coins. Through the help of University Museums, I’ve gotten the chance to examine the coinage of the eastern Mediterranean in the thirteenth and fourteenth centuries. The project really blossomed from my honors thesis that I’m working on under the direction of Dr. Joanna Drell, Professor of History, University of Richmond. My thesis examines Cyprus and its exertion of military and economic power after the fall of Acre in 1291, and looking at coinage in a similar time frame has really allowed me to gain a broader context for the region. I got lucky that the Lora Robins Gallery has a large selection of coins from this period, and I’ve had a great time learning more about the coinage of the period and examining the evolution and purpose of this monetary system.

Combining history and numismatics, the exhibition traces the political and economic developments of the thirteenth- and fourteenth-century eastern Mediterranean. Through a close examination of 53 unique coins, mostly in silver, from a number of the important political and economic entities in the region during the period, the exhibition utilizes monetary history to tell the story of the Mediterranean at a tumultuous point in its past. Coinage can speak on issues of political power or economy because of its role in trade, power projection, and art. Tracing the changes of this region through its coinage offers a fresh look at the eastern Mediterranean in the thirteenth and fourteenth centuries. While this collection does not claim to be all encompassing, these examples shed light on the history of the region.”
Coming Fall Semester 2020 to Harnett Museum of Art... 

MEMORIES & INSPIRATION

The Kerry and C. Betty Davis Collection of African American Art

Charles White (American, 1918-1979), Lily C., 1973, etching on paper, image 23 1/2 x 38 1/2 inches, From the exhibition Memories & Inspiration: The Kerry and C. Betty Davis Collection of African American Art © 2018 The Charles White Archives, photograph by Gregory Staley